Activities

October 1977

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From the journals

FRITZ SPIEGEL on 'Music – an international language?' *Listener*, 3 February 1977

Foreign manufacturers of gut strings, having an inkling that 'guts' is not a polite word in English, regularly refer to gut strings as 'bowel strings'. 'Players will find it a revelation when they play on our bowels' one of them proudly states . . . Which reminds me that in a recent Ricordi edition of an arrangement of a work by Monteverdi, the foreword makes an important stipulation for copyright reasons: 'The arranger's name' it says, 'must be given at all public executions'. *Publiche execuzioni* – you see. It wouldn't be the first time one has heard Monteverdi murdered . . . And Americans themselves could become a little confused when reading in a German concert programme an English translation of a note about 'the famous Minnesinger, Heinrich von Meissen, called also the Praiser of Ladies, playing the fiddle, with which he accompanied his lays'.

Concerts

Australia

The University of Melbourne's Faculty of Music is to combine with the Victoria State Opera this year to present concerts and opera using the Faculty's collection of renaissance and baroque instruments which is the largest collection of its kind in Australia.

The Concentus Musicus of Melbourne will present semi-private concerts within the University, and public performances outside, of which one of the most exciting will be in the Opera Company's production of Monteverdi's *Orfeo*. Max Cooke, Dean of the Faculty, and Richard Divall, Musical Director of the Victoria State Opera, are confident of the success of the project.

England

A new venture at the V & A during the Jubilee celebrations in early June was a week of early music concerts designed for young audiences. Artists included James Tyler's London Early Music Group, Christopher Hogwood, Alan Hacker's Whispering Wind Band, a concert of Royal Music performed by students from the Royal College of Music and (out of our period), 'Music for the Drawing Room of Queen Victoria and Prince Albert'. Queen Victoria might have become an *Early Music* reader, had we existed then – a still-life she painted called *Music by Candlelight* was sold last year on 9 March at Sotheby's, Belgravia, for £1,600.

The Royal College of Music put on two short concerts in the Museum of Instruments on 14 June using the newly restored 1799 Broadwood grand pianoforte in a programme of vocal and instrumental music which would have been heard in London in that year.

'Bach in London' occupied St George's, Hanover Square for a week at the end of June with an enterprising series of concerts, chamber and large-scale works with many familiar early music faces and instruments. Amongst songs by Purcell, Mary Beverley and Nigel North presented his 'Elegy on the death of Mr John Playford' accompanied by archlute. How many present-day composers would write an elegy to Mr Schott, Mr Boosey or the Music Department of Oxford University Press?

The Ensemble Hesperion XX gave a concert of secular music from Christian and Jewish Spain at the Wigmore on 15 June. The Ensemble was formed in 1974 when a group of young musicians came together to study and perform the early music of the Iberian Peninsula with a new and different approach. The Ensemble has recorded a selection of this music for EMI's Electrola label, and has given concerts throughout Europe.

'En ce folz monde' in the Purcell Room on 12 June with the Medieval Ensemble of London directed by Peter and Timothy Davies showed what subleties intensive and sustained rehearsal can bring. Timothy Penrose was their counter tenor, John Elwes tenor, Robert Cooper, fiddle and rebec, Peter Davies, flutes and cornemuse and Timothy Davies, mandora and lute.

The Kincorth Waits Early Music Group from Aberdeen played in the Jubilee Concert at the Royal Festival Hall on 9 July. The concert was the finale to the 7th National Festival of Music for Youth and also featured the West Glamorgan Youth Orchestra, conducted by John Jenkins.

Jazz and classical guitar were contrasted at the latest concert in July on instruments made at the London College of Furniture. Jazz instruments

including two cello guitars made by students Timothy Williams and Mark Lacey were played by Ike Isaacs and Len Walker (with singing by Moira Villiers), and three classical guitars, made by students Mathew Klein, Michael Gee and Mark Lacey and based principally on the Torres model were played by Kevin Reek. These concerts, now a feature of London's early music life, once again attracted a capacity audience.

As part of the aim of discovering new churches for musical performances in London, a series of thirteen Tuesday concerts was arranged in the elegant Regency white and gold of St John's, Downshire Hill, Hampstead. Amongst these has been the New London Consort (directed by Philip Pickett) on 5 July in 'Music of 16th-century Italy' with carnival songs, frottole, dance music for lute etc, and on 27 July Stephen Preston (flute), Simon Standage (violin), Anthony Pleeth (cello) and Trevor Pinnock (harpsichord) in Bach, Couperin and Handel.

At a press launching of the 1977 Proms on 2 June, Robert Ponsonby, BBC Controller of Music, said that the amount of early music programmed was well equal to previous years. Principal works were the Monteverdi *Vespers* under Andrew Parrott (25 July), Bach, Josquin and Gabrieli with the BBC Northern Singers and Northern Brass Ensemble (13 August), Compra's *Messe des Morts* (18 August), the Schütz Choir of London under Roger Norrington in a programme of Schütz and Gabrieli (25 August), and the New Zealand Dorian Choir under Peter Godfrey with Palestrina's *Missa Assumpta est Maria*, interspersed with contemporary New Zealand works (29 August).

France

Combined concerts, exhibitions and courses were held as homage to T. R. C. Goff at Nice during July. Instruments came from the collections of Michael Thomas and the Conservatoire of Nice and Pierre Dumoulin directed the keyboard making course. The enterprise was promoted by the Association des amis du musée instrumental du conservatoire national de région de Nice.

Germany

The 17th Bad Hersfelder Festival Concerts in July and August included a concert performance of Monteverdi's *Il Ritorno d'Ulisse*, two programmes by Axel Reichardt, tenor and Bernd Romahn, lute. Bad Hersfelder was also the centre of an organ festival earlier in the year.

Holland

Following a concert performance of Handel's rarely-performed opera *Admeto* in the Concertgebouw, Amsterdam, on 2 June, under the direction of the harpsichordist and scholar Alan Curtis, the work was recorded by EMI/Electrola. The baroque orchestra of 24 with Lucy van Dael as concertmaster was assembled according to descriptions in the recently discovered journal of P. J. Fougeroux, who attended the original production and described, amongst other details, how the recitative was accompanied by one cello, two harpsichords and an archlute. According to Dr Burney, *Admeto* 'attracted more company every night than any other opera had ever done for so long a period of time'. In this new edition prepared by Alan Curtis and Winton Dean, the soloists were Jill Gomez, Rachel Yakar, Rita Dams, James Bowman, René Jacobs, Ulrik Cold and Max von Egmond.

Quantz saw the London production and wrote about it in his autobiography, being especially struck by the rivalry between the leading ladies Cuzzoni and Faustina: 'when the admirers of one began to applaud, those of the other were sure to hiss; on which account operas ceased for some time in London'.

Courses, conferences and festivals

The 7th Melbourne Autumn Festival of Organ and Harpsichord was held from 5–14 May and featured the Paris-based organist Susan Landall and Ton Koopman from Amsterdam – 'player extraordinary of old keyboard music'.

'Early Music in the North-West' is the subject of a Conference to be held in Manchester on Saturday 22 October from 11 a.m. until 7 p.m. Open to all interested people, especially those within a 40 mile radius of central Manchester, it aims, amongst other things, to gather information about the various activities which are taking place in the area, to co-ordinate efforts in the field of publicity, and to press for more early music concerts and similar activities in the North West. The Conference is at the College of Adult Education, All Saints, Manchester, K15 6BP (061-273 5335). Speakers will include Anthony Rooley (on 'The future of early music – the art of organisation'), Dennis Bamforth, Richard Phillips of the Yorkshire Arts Association, and David Fallows, who will chair and open discussion. There will also be an exhibition and a short recital. Further details are obtainable from Roger Wilkes, Staff Tutor in Music at the College.

The Askrigg Summer Academy of Baroque Music was held at Leyburn in Yorkshire from 19 to 28 August, to provide opportunities to study and play baroque music using authentic instruments and historically accurate performance techniques, with particular attention to the difficulties posed by French music. Those taking part included Stephen Preston (transverse flute), David Reichenberg (baroque oboe, recorder), Ingrid Siefert (baroque violin), Charles Medlam (viola da gamba, baroque cello) and Christopher Kite (harpsichord, fortepiano, director).

The aim of the three Nonsuch Summer Schools in Historical Dance which were held in August this year was to give students an understanding of the styles and development of the Court dances of Western Europe from medieval times to the 18th century. The tutors were Peggy Dixon, Jack Edwards and Alistair Fullarton.

Finchcocks c 1805, Goudhurst, Kent.

Open Days at Finchcocks

During the summer a series of concerts combined with Open Days on Fridays, Saturdays and Sundays brought many visitors to this 18th-century brick house restored with great devotion, skill and taste by Richard Burnett, his wife, and Derek Adlam. In a superb setting Derek Adlam, with wit, and a sure knowledge of his chosen territory talked about and played on spinet, harpsichord and a glorious 18th-century house organ (John Byfield, 1766), untouched by Victorian improvers, brilliant in its pomp and regal sound. Richard Burnett, a born showman, presented the pianos, including a Fritz instrument, *c* 1815, which epitomised the spirit of the Schubert dances he played with finesse and brio. The piano's drums and cymbals had their turn in a droll version of Mozart's 'Rondo Alla Turca,' a foil to the preceding classic limpidity of tone. Sophia Wilson played on a baroque oboe she had made herself in Vienna, while studying with Paul Hailperin. Her artistry will take her to the new baroque

orchestra in Munich to be called Florilegium Musicum, which several English players are joining, and which is to be made up mainly of Harnoncourt's pupils in Vienna. The orchestra has been formed to work closely with the Tolz Boys' Choir. Finchcocks has all the signs of becoming an internationally renowned centre.

The Organ/Harpsichord Seminars '77 were held at the Paul Mellon Arts Center, Wallingford, Connecticut from 12–25 June. There were master classes on organ repertoire, organ techniques and harpsichord, lecture-demonstrations or recitals by Roberta Gary (organ), Bernard Lagacé (organ) and Mireille Lagacé (organ and harpsichord), and informed music-making sessions. This year special emphasis was given to Buxtehude.

The annual Conclave of the Viola da Gamba Society of America was held at the Peabody Institute of Johns Hopkins University in Baltimore, 7–13 August. The teachers were Peggie Sampson, Richard Taruskin, Mary Springfels and Martha Bishop.

Faculty at the American Viola d'amore Society West: rehearsal at the Mount Calvary Episcopal Retreat House in Santa Barbara, California, June 1976.
L. to R.: Barbara Jacobs (harpsichord), Harold Herman (treble viol), Susie Cross (chitarrone), Mary Springfels (bass viol), Shirley Muscus (bass viol). Mary and Shirley have exchanged twin viols, Mary playing Shirley's which belongs to UCLA and is of 18th century origin; Mary's is from the 19th century.

Groups and individuals

David Randall of The Court Minstrels (383 Leasowe Road, Moreton, Wirral, Merseyside L46 2RF) would like to hear from people interested in performing early music in the Merseyside area. The idea is to establish a permanent early music group.

Future plans of the Hanart Ensemble (23 Blackheath Vale, London SE3 0TX) include a return visit to France in September.

The Paul-Hofhaimer-Consort from Zell Am See, Austria was founded in 1973 to specialise in medieval and renaissance music. Their instruments include a number by English makers. On 21 May they gave a concert of music from the High Gothic period and the Renaissance. Their programmes also feature English broken consort music.

Bernard Thomas has built up an enviable knowledge and experience of renaissance wind instruments. On 19 June he and Philip Pickett presented whole families of flutes, cornetts, sackbuts, shawms and recorders at the Wigmore Hall plus three lutenists and other assorted winds. *The Times* critic, who had expected to be annoyed and possibly bored by 'a programme of 34 voiceless titbits' stayed to praise. The BBC subsequently recorded a programme and there is to be a recording under the new label of London Pro Musica, already established in music publishing. Great insight into the almost insuperable intonation problems renaissance musicians must have experienced came in the BBC recording studio along with an increased respect for the skill of those engaged in recreating renaissance wind sound.

The Ensemble Hesperion XX give a course from 25–30 October in the Swiss countryside at Cartigny, outside Geneva on approaches to early Spanish music. Write to Conservatoire Populaire de Musique, 36 Bd St Georges, Geneva for details.

Exhibitions

The City of London Phonograph and Gramophone Society commemorated Thomas Edison's invention in 1877 of the Talking Machine by holding an exhibition in conjunction with the British Institute of Recorded Sound from 13–27 August at the BIRS in Exhibition Road, South Kensington. It included some 125 early machines demonstrating the evolution of the phonograph and gramophone.

Florilegium schools early music project in association with the York Early Music Festival

This is a new venture, sponsored and organised by The Decca Record Company, publishers of the L'Oiseau-Lyre FLORILEGIUM series of authentic-style recordings, in association with the 1978 York Early Music Festival.

Its aim is to encourage a broad and imaginative approach to early music in schools not only in terms of performance but also in a wide range of related activities – costume, dance, instrumentation, craftwork, etc. Schools will be invited to submit projects based on a specific early music topic showing breadth and originality and involving not only the music specialist, although the project will be focussed towards a performance. The project is open to primary and secondary schools, in England and Wales.

Schools' projects will be featured in the 1978 York Early Music Festival, which runs for three weeks in July. It is envisaged that there will be an exhibition of written, graphic and craft work in addition to performances.

This is not a competition. However, some selection will be necessary, since not all projects can be accommodated in York. Selection will be carried out by a panel of assessors, distinguished performers and educators in the field of early music.

Those interested in further information about the FLORILEGIUM SCHOOLS EARLY MUSIC PROJECT should *write* as soon as possible to: John Kehoe, The Decca Record Company Limited, Decca House, 9 Albert Embankment, London SE1 7SW, mentioning *Early Music* journal.

New classes at the Early Music Centre

The Early Music Centre at 62 Princedale Road, London W11 4NL announce the following new classes: Poetry and music (Pamela Coren); Lute making (Michael Sprake); 17th-century workshop (Peter Holman); Lute song repertoire (Emma Kirkby); Plucked metal strings (Doug Wootton); 'Loud' wind (Martin Pope – Jeremy West); Trio sonata (Nick McGegan); Baroque orchestra (Nick McGegan).

An extra class for 8–10 years will start and all classes now take place on Saturday mornings. There is a recorder ensemble class for 10–14 years on Saturday afternoons.

From 29–30 October a weekend course for teenagers will be held in the form of an introduction to early music, *The Royal Pastime*, directed by Anthony Rooley.

There will be the following concerts: 16 October, 'English music before 1380', The New London Consort; 13 November, 'Music from the Court of Burgundy *c* 1450', Musica Reservata.

Early Music Singers' Forum

As a direct outcome of the recent Early Music Conference, a group of singers working in the field of early music has set up an Early Music Singers' Forum. This organisation, at present somewhat informal, has the following aims:
1 – To advance our own knowledge, by meeting to share expertise and to learn what we can from musicologists and instrumentalists, and by setting up some kind of reference facilities.
2 – To influence others by teaching and example, both the next generation and also our contemporaries (other singers, musicologists, instrumental accompanists, etc)
3 – To develop awareness in the general public (audiences, concert promoters, critics), by our performances and by writing in publications such as *Early Music*.

The Early Music Centre, 62 Princedale Road, London W11 will be the base for the activities of the Forum, and will house reference facilities, of which a start is already being made in the form of a card index of treatises and other relevant sources. They intend to start a series of seminars in the Autumn, covering various aspects of early music singing, and the first seminar will be entitled 'Towards an authentic vocal style and technique in baroque performance', when the main speakers will be Antony Ransome and Emma Kirkby.

Foundation members of the forum are: Mary Beverley, Paul Elliott, Simon Hill, Emma Kirkby, Nancy Long, Judith Nelson, Antony Ransome, Deborah Roberts and Glenda Simpson. All those interested should write to 'Early Music Singers' Forum', 62 Princedale Road, London W11 4NL.

Music trail

On behalf of the City of London the Guildhall School of Music presented a Silver Jubilee Musical Trail on three Saturdays in July – 2, 9 and 16. It drew attention to the historical, musical and literary associations of areas of the City through which Queen Elizabeth I passed on her Coronation Procession in 1558/9. Four half hour performances of period music, readings and dance on each Saturday at four historic buildings in the City were an integral part of the Trail, brainchild of Leslie East, Musical Director of the Guildhall.

Early music network

Swansea music officers welcomed the plans to set up, for the 1978–79 season, a touring circuit for early music groups to cover the whole country. A pilot scheme starting in October 1978 and involving the Early Music Centre, London, and all the Regional Arts Associations will be organised over the next few months. A dozen of the best British groups will be involved in the tours which will give a chronologically designed journey through music from 1200 to 1800. Contact Richard Phillips, Music Officer, Yorkshire Arts Association, Glyde House, Glydegate, Bradford BD5 0BQ (Bradford 23051).

Publishing and publications

News of a new music publishing house: Scotus Music Publications Ltd – the first such publishing house in Scotland for many years. Scotus is to publish this summer a large catalogue from medieval and renaissance to contemporary music.

The Crafts Advisory Committee has published a small booklet with notes by Stephen Gottlieb on 18 instruments by modern makers with a slide pack. This invaluable accompaniment to lectures on the subject contains pictures of the following instruments: rebec (Michael Sprake), renaissance viol-tenor (Ian Harwood), baroque viol-tenor (Dietrich Kessler), baryton (Michael Heale), renaissance lute (Stephen Gottlieb), vihuela (David Rubio), cittern (Robert Hadaway), orpharion (Robert Hadaway), baroque lute (Philip McLeod-Coupe), renaissance guitar (Christopher Challen), crumhorns (John Hanchet), renaissance flutes (John Cousen), renaissance recorder-tenor (John Cousen), baroque recorder-tenor (Arnold Dolmetsch Ltd), serpent (Christopher Monk), cornet (John Hanchet and Graham Lyndon-Jones), sidedrum (Paul Williamson), nakers (Paul Williamson). The slide pack can be ordered from the Crafts Advisory Committee, 12 Waterloo Place, London SW1 (ISBN 0 903798 06 9), price £2.70.

Broadcasting

The Metropolitican Museum of Art in New York is launching a new series of educational, classical music radio programmes devoted to its historical musical instruments. Entitled 'Lend us your ears' this series of 13 half-hour programmes presents the sounds of over 30 beautiful and unusual instruments in performances and discussions with internationally known artists. Each programme was specially recorded in stereo at the Museums' André Mertens Galleries for Musical Instruments or in the Grace Rainey Rogers Auditorium.

Services

Helen Richmond indents historical instruments, sheet music and books on music – 10 Grosvenor Road, Glen Iris, Victoria, 3146, Australia.

Fellowship of Makers and Restorers of Historical Instruments

A FoMRHI Seminar on 16th-century music, instruments and performance will be held on 28, 29 and 30 December at the Early Music Centre, Holland Park, London.

It is open to anyone interested in making and/or playing the instruments of that period, and probably of the late 15th century. It is expected that participants will be able, or willing to learn, to play and probably sing from original clefs, notations and tablature as well as from modern transcriptions.

Some instruments will be available for those who do not possess their own of this period, including citterns, cornetts, crumhorns, lutes, rebecs, recorders, viols. Tuition will also be available for those wishing to try new instruments.

Instructors and discussion leaders will include Bob Marvin, Anthony Rooley, Ian Harwood, Martin Edmunds, Michael Morrow, Ephraim Segerman, Christopher Monk, Bernard Thomas, Eric Moulder and others yet to be arranged.

The cost is not yet definite, but the total will be about £80, divided between the number of participants, probably approximately £5 for the three days (not including meals). It is hoped that London-based participants may be willing to offer bed, or sleeping-bag space, to those from further away.

Information and booking forms available from Jeremy Montagu, Hon. Soc. FoMRHI, 7 Pickwick Road, Dulwich Village, London SE21 7JN.

From the past

ERNEST NEWMAN on 'Lays and Lyres, Old Music and Old Instruments' reviewing two record albums of Couperin and Scarlatti played by Wanda Landowska, issued by the Gramophone Company. *Sunday Times*, 29 December 1935.

Some time ago I commented on the doubtful practice of concert pianists using the same make of instrument for every variety of piano music: it surely stands to reason that the piano that is the right one for a Bach fugue is quite the wrong one for Schumann, Liszt and Granados. In the one case the prime desideratum is the utmost quickness and clearness in the 'speaking' of the instrument, so that the voices in particular and the texture as a whole shall be made perfectly lucid: in the other case a certain mush of tone is not out of place, for only in virtue of that can we obtain the full richness of modern harmony and the full value of modern lay-out for the instrument. I would even go further, and say that frequently the performer ought to have on the platform not only two or three pianos for the different composers in his programme, but two or three for different movements of the one work. On the analogy of horses for courses we ought to lay down the principle of pianos for composers, for works, and for sections of works. Liszt was right when he called the piano the maid-of-all-work. In the musical, as in the domestic, sphere the maid-of-all-work is a

Jacques Leguy 'contemplating an old fellow' (early 17th century). A tenor cornet with a monster's head for the bell – from the Museum of the Conservatoire Nat. Sup. de Musique in Paris.

useful sort of person: but in neither sphere must we expect of her the specialist virtues in addition to the more generalised ones. And when we come to consider the clavier music of the 17th and 18th centuries, which was conceived in terms of instruments completely different in so many ways from the modern piano, we realise rather painfully that the musical maid-of-all-work has decided limitations.

Modern transcriptions

'For new lays, new lyres', says Nietzsche in his *Also sprach Zarathustra.* True enough: but surely the converse is equally true – that old lays need the old lyres. There are cases, no doubt, in which old music can with some advantage be transferred to modern instruments, as when an organ fugue of Bach is arranged for the orchestra: we can easily persuade ourselves that if Bach had had the modern orchestra at his disposal it would have been for that, rather than the organ, that he would have written some of his works. On the whole we gain, by our transcriptions, as much as we lose: especially do we gain in the matter of distinctness of line and transparency of texture. But with the old clavier music the case is different. The harpsichord and the clavichord were not rudimentary instruments. For proof of this one has only to listen to these Scarlatti sonatas as played by Mme Landowska on her fine modern harpsichord. No one who has once trained his ear to forget the piano and listen in terms of another medium – and this can easily be done in a couple of hours of exclusive listening to the harpsichord – can have any doubts on this score; and no one who listens keenly to these performances will ever again want to hear Scarlatti bungled or murdered – the terms are not too strong – on the piano. For the harpsichord shows us the music, as a whole and in every point of detail, as the composer conceived it, which the piano does not and cannot do.

STOP PRESS

The tender power of love

This is the title of a nightly entertainment in Prague in celebration of Guillaume de Machaut in this 600th anniversary year. It has been taking place in the Viola, a small vinarna on Národní třida, a much-loved rendezvous for the light-hearted, and has been cramming in audiences since June.

In a room packed with small tables and dimly lit after the fashion of night-clubs, a coppery gauze curtain from floor to ceiling between entertainers and listeners helps to create an atmosphere of romance at close quarters – recorders, crumhorns, gemshorn, psalteries, fiddle and percussion (drum, tambourine, bells and triangle). The programme of selected poems and music of Machaut and one of the two Ballades on his death by his pupil Eustache Deschamps is attractively designed and most appealing. The poetry, translated by Gustav Francl into vivid and lyrical Czech which has caught the sensitive spirit of the original, is spoken by two leading Prague actors, Hana Maciuchová and Jiří Adamíra. The music has been chosen and is conducted by the composer,

*The **ala bohemica.** From the passional of the Abbess Kunigunde c1319-1321 (with acknowledgements to Dr Alexander Buchner **Musical Instruments from the Gallery of Time,** Artia, Prague, 1960)*

Lukáš Matoušek, with Jan Lehár, and the instrumentalists are Pavel Jurkovič, Matoušek himself and his wife, Zuzana Matouškova, who is also the singer.

As the programme notes state, Machaut's sojourns in Bohemia during his 20 years in the service of King John of Luxemburg – whose castle of Křivoklad is not far from Prague – did not, alas, contribute any inspiration to the flowering of local Bohemian literature and music, but Machaut often reminisced over his experiences there and in his list of instruments in *La Prise d'Alexandrie* (see 'Mains divers acors' by Joscelyn Godwin, *Early Music* 5/2 April 1977) he mentions the *ele* or *ala bohemica,* the medieval Bohemian *kridlo.* (This wing-shaped instrument has been reconstructed, among others, by Matoušek.) He and his friends have done much scholarly research. In their enthusiasm to communicate the music to the audience realistically they make no compromises with scholarship and authenticity – they have made some of their own instruments and procured others while touring abroad. Their artistic achievement and mastery of the skills was matched by the poignant lyricism with which Péronne's lines were spoken by Maciuchova, who must be one of the most beautiful and moving actresses of the contemporary Czech theatre. For many of the rapt listeners it must have been their first experience of medieval music played authentically and yet with great musical appeal.

Science and music in eighteenth-century Bath

A major exhibition on Science and Music in 18th-century Bath was opened in the Holburne Museum, Bath, on Thursday 22 September 1977. The exhibition is centred on the life of Sir William Herschel, astronomer and musician; it sets Herschel's musical and scientific achievements in the social context of Bath in his time.

Among the most interesting exhibits are: A 7ft Newtonian telescope made by Herschel, together with drawings of his 10ft and 20ft telescopes; manuscript scores of some of Herschel's sonatas and symphonies; letters on musical subjects written by Herschel to his brother Jacob; and the manuscript of 'Memoirs of her own Life' by Herschel's sister Caroline, providing a vivid account of their life and work in Bath.

A detailed catalogue of the exhibition, incorporating much new research on the Philosophical Society and on Herschel himself, will be available at the Holburne Museum, University of Bath, Claverton Down, Bath BA2 7AY.

The Lute Society Summer School

Despite dismal weather, the tenth annual summer school of the Lute Society was a greater success than ever, with ninety-three participants, nearly half from abroad, from lands as far apart as Portugal and Japan, Australia and Sweden, USA and Italy. Forty-five of those attending had come for the first time, and well over half of these were overseas visitors.

Professional concerts were given in the evenings in association with South West Arts. Courses were taken by Anthony Bailes, Tim Crawford, Jørn Jørkov, Michael Lowe, Diana Poulton, Anne van Royen, Michael Schaeffer and Chris Wilson in the lute, by Doug Wootton in cittern and bandora, Donald Gill in renaissance and baroque guitar, and Elizabeth Page in viol and recorder. Gusta Goldschmidt held some sessions on the lute music of J. S. Bach for some of the more advanced members, and Ephraim Segerman and Djilda Abbott held sessions on matters of practical interest – Philip Macleod-Coupe dealt with minor lute repairs and fretting and stringing. David Pinto and Joan Wess were in charge of arranging performances of different combinations of instrumentalists and singers, and the climax of the week was an excellent concert by the students on the final night which, contrary to custom, was taken very seriously by the performers.

It was a programme of lute solos, broken consort pieces, lute trios, and an ensemble for strings, recorders, voices, and plucked instruments playing continuo – a light-hearted but sensitive display of what had been accomplished in the brief week of playing together. There was music by Dowland, Weiss, John Johnson, Vieux Gaultier and Pacoloni, and one unusual item – an early choral work from Norway.

This event is a remarkable achievement on the part of Ian Harwood and Francesca McManus, who cope amazingly with the various difficulties of so many different nationalities.

Haslemere Festival 1977

The Haslemere Festival broke away from tradition this year, not only by changing its venue for a Special Jubilee Concert in the Chapel of Charterhouse School in Godalming,

but by the introduction of a guest orchestra – that of St John's, Smith Square, led by Richard Deakin.

The programme included the Suite for strings, recorders and harpsichord from *Ayres for the Theatre* by Purcell, Babell's Concerto No 6 in F Major for two recorders, strings and harpsichord and Alessandro Scarlatti's Sonata in F for solo recorder, strings and harpsichord, Heinichen's concerto for four treble recorders, strings and harpsichord, notable for its charming *Pastorell.*

First modern performances included: three pieces for solo organ by Henri Dumont (1610-1684), Consorts for four viols by Hernando Cabezon, Milán's 'Soneto en ytaliano' for mezzo soprano, recorders, viols and lute, played by the Dolmetsch ensemble, with Jill Nott-Bower and Robert Spencer, and Concerto No 2 in F major by Corelli for two recorders, solo cello, strings and harpsichord: performed in its original key of F major by Jeanne and Marguerite Dolmetsch, and Bernard Richards. The concertante parts were assigned to 'consort flutes' (treble recorders) and solo violoncello. Lionel Salter and Carl Dolmetsch played the Sonata in G major for fortepiano and recorder, Opus 2 No 3, by Muzio Clementi (1752-1832).

Chichester Festivities 902

In costume and candlelight, The Hilliard Ensemble with their programme 'Pastime with good company' entertained festival visitors to a late night concert on 15 July 1977, the music including some of Henry VIII's own compositions. The singers, David James (counter-tenor) Paul Elliott (tenor) Paul Hillier (baritone) Errol Girdlestone (bass) were joined by Philip Pickett, Nigel North, Michael Laird, Paul Nieman and Steven Saunders. The Ensemble made their debut in London at the Wigmore Hall in 1975 and return there on November 23 to present the first in a series of four concerts. In December they will be touring the Netherlands and giving a broadcast recital for BRT in Brussels. In 1978 they will be giving a concert in the Concert Hall of Broadcasting House for the BBC as part of the 'BBC Young Artists' Series'.

The Dolmetsch Summer School returned at the end of July to the inspiring surroundings of Bishop Otter College in Chichester for a six day course of music making.

Students moved rapidly from recorder technique to viols, and from there to sing through the Fauré Requiem, or listen to a harpsichordist wrestling with Couperin's ornaments. On top of this came the pleasure of playing in ensembles large and small.

Amongst enjoyable evening recitals were one by Dr Dolmetsch and his family, with Joseph Saxby and Andrew Pledge at the harpischord, a second (and hilarious) lecture by James Blades and an evening with John Mills' guitar.

All ages were represented, from seventy-nine years down to seven. Next year there is to be a crèche, so that entire families may enjoy the course.

The Early Music Centre Festival, held at the Wigmore Hall on 21-27 August, was a well-planned and successful series of concerts. The Festival Director, Barry Mason, opened the series with the Camerata of London, performing a number of Elizabethan works from their recent first recording. There were two baroque evenings, the New London Consort, with French suites and sonatas, and Ars Nova, in a programme featuring Emma Kirkby, which contrasted Roman church music with two large-scale works by Couperin. Two young harpsichordists appeared during the week, David Roblou with the New London Consort, and Robert Woolley in a wide-ranging solo recital; Nigel North, theorbo, was also featured in the New London Consort programme, with a suite of pieces by Robert de Visée. Michael and Doreen Muskett presented their popular 'live museum' to a matinée audience of 'children and parents', the City Waites gave a lively, informal and witty programme of popular music, and St George's Canzona were a much-travelled medieval band. Anthony Rooley and James Tyler, in their first joint recital for five years, played solo and duet lute music from Italy and England. Large audiences also appreciated the exhibitions of instruments, books and music, and the opportunity to buy records of the various performers. This was a most welcome addition to 'off-season' music in London.

EARLY MUSIC NEWS was started in August. It is a comprehensive mailing list for early music, with over 2000 subscribers, who receive each month a newsletter, edited by Michael Procter, which includes news of events and developments of general interest as well as a Scholars' Exchange feature, compiled by Clifford Bartlett, enabling editors and scholars to keep each other informed of work in progress, editions and theses due for publication, parts available for performance etc. In addition, subscribers are sent a monthly diary of concerts, lectures, exhibitions etc., together with leaflets, handbills and brochures from a wide variety of advertisers. This is also a clearing house for sale of second-hand instruments, formation of groups etc. The subscription is £1 a year in the UK and Eire, £2 overseas (for surface mail). Details from Michael Procter, 27 Lanhill Road, London W9 2BS.

St Georges Canzona was formed when John Sothcott left Musica Reservata (of which he was a founder member) to pursue his own particular fascination with medieval music. Although accepted as one of the leading virtuoso recorder players, he decided to study the vielle and to rediscover the nature of its importance to medieval music. Where tradition has preserved early instruments and monophonic music, it may also have preserved medieval styles of performance. John Sothcott set about making instruments and developing virtuoso techniques which were, perhaps for the first time, derived from the instrument and its tradition rather than a modification of classical violin technique.

St Georges Canzona are recording a series of records for Enigma Classics, the third, *A Tapestry of Music for Good King Wenceslas,* is to be released in October. Already available are *A Tapestry of Music for Christopher Columbus* and *A Tapestry of Music for Robin Hood.* The group have now made nine records of early music. Concerts this season have included London concert halls, the provinces, Kings Lynn Festival, and in particular, the Early Music Centre Festival at the Wigmore Hall.

A concert of medieval and renaissance Christmas music and carols for choir and audience will be given by London Oriana Choir, English Renaissance Players, introduced and conducted by Leon Lovett at Central Hall, Westminster, London SW1 on Thursday 15 December 7.30 p.m.
Tickets available from The Secretary, 1 Brunswick Gardens, London W8 or Ibbs and Tillet, price £2.00, £1.60, £1.20, 80p.

Belgium

At the Bruges Festival on 2 August 1977, The London Early Music Group introduced their programme 'The Pleasures of the Court' to a large international audience in the Memling auditorium. The Belgian press reviews stressed the high quality of the music presented to them by the various British ensembles over the past few years and included the LEMG's performance. Directed by James Tyler, the other musicians were Paul Elliott, tenor, David Watkins, Oliver Brookes, and Alan Lumsden.

The Association for the Development of a Craft Village and Centre for Charities are negotiating for part of an old army camp, about four hours' drive from London, for use as a craft village and centre for charities.

Those with a moveable established craft industry, or charities seeking a cheap rural base, please send 5p plus SAE for bulletin to Association for the Development of a Craft Village and Centre for Charities, 48 Abingdon Villas, London W.8.'

Recent news from The Early Music Consort of Melbourne is that in 1975 the Consort's Director, Helga Hill accepted an invitation to return to Austria in 1977 to give classes in Early Dance.

The Consort makes many of its own instruments often after studying similar types depicted in early art works. The group has one of Australia's largest collections of early instruments. This collection is augmented by original 18th- and 19th-century instruments donated to the Consort for exhibition purposes.

Recent programmes have included concerts and displays at Maryborough Golden Wattle Festival and Bendigo.

Would Miss Sue Neilson, Abbey Minstrel Coordinator kindly send us the *address* of her ensemble! She forgot to enclose it.

We welcome a new publication in Melbourne, Australia. *Early Music News,* edited by David Leppard, is a lively reflection of the Australian early music scene. As the editor says: 'Early music in Australia is here to stay'. The first issue included a note on the viol by Donald Peart, an interview with the lutenist William Bower and Richard Excell on 'Qui belles amours: the high life of a low song'. Subscriptions cost A $10.00 (NZ $17.50, USA $20) from 10 Grosvenor Road, Glen Iris, Vic 3146, Australia.

The third week in July saw the fourth successive course in baroque performance practice at Leeds University. These are put on by the

Special Courses Division of the Department of Adult Education and Extramural Studies in association with the Music Department. Throughout, the accent is on participation: everyone plays in at least one ensemble, which may be anything from a small orchestra to a duo. There are 'generic' sessions in which like instruments are grouped together for detailed attention to techniques and interpretation. These and the ensemble sessions are bound together by seminars in which the stylistic background is sketched in and illustrated. There were three seminars this year: one on Italian and one on English baroque, and a third on early classical music. A moment's thought will show how closely these three subjects are interlinked: Frescobaldi, Corelli, Purcell's Italianate music: Domenico Scarlatti through to Clementi and, as an extension to the early romantic, John Field. The Music Department put at the disposal of the course some of its authentic instruments, which include a quartet of strings, a clarinet, viols, an Italian harpsichord, a virginal, a clavichord, an Adlam and Burnett fortepiano with Viennese action, a Johnson chamber organ and an Erard grand piano dating from the 1870's.
Duncan Druce and Nicholas McGegan were tutors in strings and wind: their excellence as performers was paralleled by their qualities as tutors. F S Mumby was tutor in keyboard and his wife looked after social aspects of the week.
The staff gave a recital mid-week and the course culminated in two concerts by the students, held in the University's fine new Clothworkers' Centenary Concert Hall. Plans are being worked out for next year's session, and anyone interested should contact either Mr J T Gleave, Special Courses Division, Department of Adult Education and Extramural Studies or Mr F S Mumby, Department of Music, The University of Leeds.

XXéme Colloque International d'Études Humanistes, Tours, 4-16 July

Since 1957, the Centre d'Études Supérieures de la Renaissance, an institute of the Université de Tours, has organised a series of annual international conferences. Partly as a reflection of its own principal concerns, the main themes of these meetings have been philosophical, political, and above all literary. This year, for the first time, the conference directed its attention to music, more specifically, to the general theme 'La chanson a la Renaissance'. Taken not in the sense of the French chanson nor even in that of secular music, this topic occupied some 50 scholars from Europe, North America, and New Zealand in a series of papers and general discussions lasting from 4 -16 July. A number of the papers, which will eventually be published, will be of particular interest to readers of *Early Music*. The inaugural lecture by Howard Mayer Brown, 'Madrigal et chanson vers 1550', offered some refreshing insights into the origins of the *seconda pratica* and, continuing an important line of argument presented in outline in his recent book *Music in the Renaissance,* expanded upon the important role of Adriano Willaert in this connection. A number of other speakers addressed themselves to the development of musical language and the interaction of styles; Frank Dobbins discussed the importance of Italian music and poetry for the later French chanson, Maire Egan aspects of structure and rhythm in the chansons of Claude Goudimel, and Peter Walls the use of music and spectacle for political and symbolic purposes in the early 17th century English masque. Elsewhere, days of discussion were given over to source studies, literary themes, the politico-religious function of some genres (for example, the Jesuits' use of the chanson spirituelle) and, above all, the relationship between words and music.

The wide variety of topics and approaches and the interdisciplinary character of the meeting were provocative and worthwhile, but the potential of the occasion was perhaps dissipated in two ways. Firstly, it often seemed the case that the general discussions, which occupied a significant portion of the timetable, and which were intended to clarify, amplify and contest the contents of that day's papers, were insufficiently thought out and directed to be effective. This was partly a result of an act of fate, the sudden illness of the conference organiser Jean-Michel Vaccaro. A second criticism concerns a fundamental policy decision. Organised concurrently, but in a different part of Tours, was a *Stage d'interpretation*, 'La chanson française au XVI^{e} siècle'. Here about eighty singers and instrumentalists from Europe and America gathered to receive instruction from an international team including Anthony Bailes, Grayston Burgess, Stéphane Caillat, Michael Morrow, and Michel Piguet, together with Musica Reservata and the Quatuor Vocal Stephane Caillat. In these circumstances it seemed extraordinary that these two enterprises should have maintained almost completely separate existences.

IAIN FENLON

Early Music in South Devon

The John Loosemore Centre for Organ and Early Music, its second year just completed, has had a considerable influence on concert-goers and amateur musicians in the area, although it functions primarily as an organ study centre with a full -time course as well as study weekends and regular classes for part-time students. It is quite surprising how much local interest is shown in courses for professional musicians such as a weekend on renaissance and baroque keyboard tunings and temperaments, directed by Mark Lindley, or Jean Ferrard's course on 16th -and 17th-century Flemish music for organ and virginals. The backbone of next year's courses is a series of four keyboard study weekends which will be directed by Colin Tilney, Peter Hurford, Kenneth Gilbert and Christopher Hogwood. Other activities specifically intended for amateurs as well as professionals attract considerable support and these have included music -making days on Venetian music, Elizabethan dancing and various courses for organists.
There are at least three professional concerts each term, one of which is always an organ recital. The Centre has a very fine classical organ built by its resident organ builder, William Drake, which gives much pleasure to recitalists such as Jean Ferrard and Sheila Lawrence as well as to audiences. Other visiting artists have been Anthony Rooley and Emma Kirkby, the Brownynge Consort of Viols and Christopher Hogwood, who gave a fortepiano recital. The Centre's Chamber Choir gives excellent performances under its conductor, John Wellingham, and occasional recitals of a very high standard by amateurs are presented.
Hitherto early music has appeared only occasionally in South Devon under the aegis of bodies such as the Dartington Arts Society. The latter, in co-operation with the John Loosemore Centre, arranged for a splendid programme called 'The Dance of the Peacock', presented by the Consort of Musick and the Companie of Dansers. It attracted a more-than-full house and the two groups directed music -making and dancing at the John Loosemore Centre on the following day. This was so successful that something similar is being planned for next year.
In the summer a large audience enjoyed a lively performance in costume of medieval music by Quintain. Dartington Arts Society is fortunate that it can draw on professional musicians living locally. In the early music field it presented two recitals of sonatas by Bach and his contemporaries played by Roy Truby, harpsichord tutor at Dartington College of Arts, and Michael Evans of the Dartington String Quartet.
It is excellent that the John Loosemore Centre and the Dartington Arts Society work together in this way and it is hoped to extend this co -operation to include other concert-giving organizations in the South West.

HEATHER WILLIAMS

The organ at *Cappel* near Bremerhaven, Northern Germany has now been restored. The instrument was mentioned first in 1567 and altered by Arp Schnitger in 1680. Seventeen years ago central heating was installed in the church so that the organ dried out and became unplayable. On 28th August the first concert took place on this organ, which is said to be the finest of Schnitger's instruments.

It is with great regret we record the death of the distinguished musicologist Gustave Reese. An appreciation will appear in a future issue.

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